I believe that architecture has the power to inspire, to elevate the spirit, to feed both the mind and the body. It is for me the most public of arts.

Essar Steel Masterstrokes: The Icon Exhibition presented an avid morphology of the works of Richard Meier.
Richard Meier & Partners Architects LLP

Evolution Chart


- Born
  Newark, New Jersey

- Education
  B. Arch
  Cornell University

- Lambert House
  Fire Island, New York

- Private Practice
  New York

- The Jewish Museum
  New York

- Dotson House
  Ithaca, New York

- Renfield House
  Chester, New Jersey

- Stella Studio and Apartment
  New York, New York

- Store Store
  New York

- House for Carolyn
  and Jerome Meier
  Essex Fells, New Jersey

- Monumental Fountain
  Pennsylvania
  (Competition Entry)

- Smith House
  Darien, Connecticut

- Rubin Loft Renovation
  New York, New York

- Hoffman House
  East Hampton, New York

- Hoboken Center
  Waterfront Renewal
  Hoboken, New Jersey

- Saltzman House
  East Hampton, New York

- Mental Health Facilities
  West Orange, New Jersey

- University Arts Center
  University of California
  Berkeley, California
  (Competition Entry)

- Westbeth Artist's Housing
  New York, New York
THE GETTY CENTER
Los Angeles, California
1984-1997

The Getty Center occupies a unique, hilly site jutting seaward from the Santa Monica Mountains in California. The program brings the seven components of the Getty Trust into a coherent unity, while maintaining their individual identities. Buildings are organized along two ridges in the topography of the 110-acre parcel. An intersection of the twin axes corresponds to the reflection of the San Diego Freeway as it bends northwards out of the Los Angeles street grid. An underground parking garage and a tram station establish the public entrance to the 110-acre site.

The museum lobby provides views through the courtyard to gallery structures arrayed in a continuous sequence. The smaller pavilion buildings, connected by gardens, break down the scale of the museum experience, allowing for pauses and encouraging interplay between the interior and exterior. A 450-seat auditorium, west of the Trust offices and the Art History Information Program, terminates the east elevation. The Getty Conservation Institute, Getty Center for Education, and the Getty Grant Program take advantage of the climate through the use of loggias, pergolas and full-height glazing at the external perimeter.

Along the more secluded western ridge, the Getty Research Institute for the History of Art and the Humanities completes the complex. The building comprises a million-volume library, reading rooms, study carrels, a small exhibition space and offices for staff. This vast referential requirement has been given a radial organization focusing around the central circular building. The information is not centralized, but organized into a series of smaller sub-libraries whose plan encourages scholars to explore incidental areas in the open stacks. Its curvature expresses the Center’s introspective and analytical nature.

Throughout the complex, landscaping integrates the buildings into the topography with garden sequences extending beyond the enclosed volumes.
JUBILEE CHURCH
Rome, Italy
1996-2003

The Jubilee Church (La Chiesa del Dio Padre Misericordioso), conceived as part of Pope John Paul II’s millennium initiative to rejuvenate parish life within Italy, is located outside central Rome. The triangular site is articulated three ways: first, dividing the sacred realm to the south, where the nave is located, from the secular precinct to the north; second, separating the approach on foot from the housing situated in the east; and third, again separating the approach on foot, from the parking lot situated to the west.

The paved sagrato to the east of the church extends into the heart of the housing complex and provides an open plaza for public assembly. The northern half of the site is divided into two courts: the eastern one is below ground by a full story, providing light and access to the lowest floor of the community center. Behind the church, the elevated western court is separated from the adjacent meditation court by a paved walkway that leads to the parking area.

The proportional structure of the entire complex is based on a series of squares and four circles. Three circles of equal radius generate the profiles of the three concrete shells that, together with the spine-wall, make up the body of the nave. While the three shells imply the Holy Trinity, the reflecting pool symbolizes the role played by water in the sacrament of Baptism. The materials used in the portico—the paving, the wall cladding and the liturgical furniture—allude to the body of Christ’s church while referencing the fabric of the adjacent residential area.

Glazed skylights suspended between the shells are lit by zenithal sidelight, and the nave is enlivened by a constantly changing pattern of light and shade. The light is diffused over the inner volume of the church and varies according to the hour, the weather, and the season, imparting a particular character to the aspects of the interior.
The design of the Arp Museum represents the seamless integration of the building’s spectacular site on the Rhine River with the museum’s mission to showcase the work of the Dadaist master Hans Arp and his circle. The structure’s entry sequence does not begin in the museum proper, but rather at the base of the bankside mountain, in the old village railway station, used since the 1960s as an exhibition space, and continues to a 40-meter-long subterranean tunnel that extends under the railway tracks to an exhibition pavilion that stands independent of the main museum building. Aside from providing ancillary temporary exhibition space, the pavilion also establishes a sense of expectation and uncertainty that is further reinforced by the next sequence, which materializes as another subterranean tunnel that terminates at the bottom of a dramatic 45-meter-high shaft with access to two glass-enclosed elevators. These elevators ascend through the shaft to a conical tower structure above grade. At the tower’s apex the elevators open onto a 16-meter-long, glass-enclosed bridge that represents the final stage of the sequential promenade into the museum.

The entry to the museum’s ground floor is flanked to the right by a freestanding staircase leading to the lower and upper levels and to the left by a void overlooking the lower-level lobby. In addition to the lobby, which offers visitors an opportunity for rest and repose, the lower level features a classroom, administrative offices, service facilities, and access for shipping and receiving art. The oversized service elevator, designed to facilitate the movement of art, also functions as the visitors’ elevator and provides a galvanizing core around which the gallery spaces on the ground and upper floors are organized. The two large galleries on the upper floor occupy a seemingly free-floating platform supported by columns so that they overlook the ground-floor galleries at the east and west edges. The main upper-level galleries are illuminated from above by a ceiling composed almost entirely of glazing, with a series of 2-foot-wide adjustable aluminum louvers providing either complete daylight or daylight modulated with artificial light. A similar, though immobile, louver system occupies the double-height glazed facade facing the Rhine, opening the museum to breathtaking views of the surrounding valley.
ROTHSCHILD TOWER
Tel Aviv, Israel
2007 – 2010

A pure and simple iconic mixed-use residential, retail and office facility for the city of Tel Aviv, this 35-story tower for Berggruen Construction and Development will be located on Rothschild Boulevard and Allenby Street, one of Tel Aviv’s most distinguished addresses. The fundamental considerations that shape the tower scheme are the quality of light in the plan, views to the sea, and relationships with the existing fabric of Rothschild Boulevard. In the local neighborhood the intention is to integrate a new landmark building as an “anchor” in the heart of Tel Aviv, complementing its nearby modern predecessors in the Bauhaus style design of the historic “White City”.

The massing of the tower is simple and graceful, focusing on materials that are light, elegant, and transparent. The tower base, open and transparent, will feature an inviting lobby and retail space. The open plaza in front of the tower will enjoy minimal separation from the street and sidewalk, with new trees at the edge of Rothschild Boulevard separating the public area from traffic. New light and airy glass canopy structures along the ground level street facades and large openings in the second-floor facades featuring a pool deck on Allenby Street and spa on Yavne Street will add new vitality to this famed area of Tel Aviv. The residential building also features a basement wine cellar and lounge.

The Retail Building is designed essentially to update/upgrade the original Arcade design of the existing building. The passage will have prominent entrances that serve both Allenby and Yavne streets; the Yavne street entrance will also accommodate an entrance to the 3000 square feet office building above. This dynamic combination will contribute to the continuing growth of Tel Aviv as a vibrant urban place in the spirit of European capitals.
HIGH MUSEUM OF ART
Atlanta, Georgia
1980 - 1983

The High Museum of Art is a major public building and art repository that responds to the typological and contextual aspects of the museum’s program. The city of Atlanta’s progressive building tradition, as well as its role as a developing cultural center, had a strong influence on the design.

The corner site, at the junction of Peachtree and Sixteenth streets about two miles from downtown Atlanta, places the museum at an important location for Atlanta’s development and within a pedestrian-oriented neighborhood with good public transportation access. The park consists of four quadrants with one carved out, to distinguish it from the other three; the missing quadrant becomes a monumental atrium, the lobby and the ceremonial center of the museum.

The extended ramp is a symbolic gesture reaching out to the street and city, and a foil to the interior ramp that is the building’s chief formal and circulatory element. At the end of the ramp is the main entry and reception area, from which one passes into the four-story atrium. The light-filled atrium space is inspired by, and a commentary on, the central space of the Guggenheim Museum. As in the Guggenheim, however, the ramp doubles as a gallery; in Atlanta, the separation of circulation and gallery space allows the central space to govern the system of movement. This separation also allows the atrium walls to have windows, which admit natural light and offer framed views of the city. The galleries are organized to provide multiple vistas as well as intimate and large-scale viewing to accommodate the diverse needs of the collection.

Light, whether direct or filtered, is a constant preoccupation throughout; apart from its functional aspect, light is a symbol of the museum’s role as a place of aesthetic illumination and enlightened cultural values. The primary intention of the architecture is to encourage the discovery of these values, and to foster a contemplative appreciation of the museum’s collection through spatial experience.
The opportunity to design an oceanfront residence is a privilege that cannot be overstated. The site for this house and guesthouse is exceptional in its size and the amount of ocean frontage it enjoys compared to other properties on this south-facing Malibu beach.

The figure ground is designed to maximize the potential of the additional lot area which is a precious commodity. By splitting the program into separate structures, the beach’s sand and grass are allowed to migrate into an entry courtyard as an extension of the landscape. Both of the structures have views to the ocean and courtyard that are filtered and framed by a layer of operable shutters that are independent of the building enclosure.

The houses are clad in teak, which also extends inside as floor and ceiling finishes. A cast-in-place concrete wall bisects the plan and is the physical link from the entry gate of the street elevation to the ocean gate and stairs leading to the beach. Detailed in bronze metal copings and finish hardware, the palette of materials—concrete, teak and bronze—is designed to weather and patina in response to the harsh oceanfront environment.
173/176 PERRY STREET
New York, New York
1999 - 2002

These two residential towers located in Greenwich Village mark the first construction in Manhattan by Richard Meier. The 15-story towers stand at the north and south corners of Perry and West Street in the West Village overlooking the Hudson River. Their transparent minimal form is a striking addition to the New York City skyline.

The buildings are clad in insulating laminated glass and white metal panels with shadowboxes of the curtain wall expressing the individual floor plates. The apartments afford unobstructed panoramic views of Manhattan, the Hudson River and the New Jersey riverfront. Entering from Perry Street, residents pass beneath a covered canopy to their independent lobbies. Each floor houses one individual apartment of approximately 1,817 gsf in 173 Perry Street, the North Tower; and 3,750 gsf in 176 Perry Street, the South Tower.

The architectural concrete cores are located to the east so as to maximize the striking river views. Large operable windows are provided in a modulated pattern with perimeter radiant heat allowing for an expansive floor to ceiling glass curtain wall.

The buildings embrace the newly renovated Hudson River Park, a network of green and paved open spaces providing a promenade for walkers, joggers, cyclists and rollerbladers all the way from Battery Park City to 59th Street.
UNITED STATES COURTHOUSE
AND FEDERAL BUILDING

Islip, New York
1993-2000

Located in Central Islip, Long Island, north of the Southern State Parkway and adjacent to the existing county courthouse, this federal courthouse takes advantage of panoramic views over both the Great South Bay and the Atlantic Ocean. The 12-story building is placed on a podium to gain an extra presence on an otherwise flat and undifferentiated suburban site. Visitors ascend two wide tiers of steps and enter the building through a monumental 9-story, top-lit rotunda in the form of an opaque cone clad in white metal panels. The rest of the south elevation consists of a gently inflected curtain wall that allows light into the corridors and permits uninterrupted views of the ocean. A granite-clad, east-west wall separates public circulation from the courtrooms and judges’ chambers. The north facade is faced with metal panels and pierced by horizontal windows.

The west wing of the building houses four district courts per floor, while two bankruptcy courts are located on each floor of the east wing. Both wings connect to a central, top-lit, 12-story atrium with public foyer spaces at each courtroom level that link with the adjacent cone. In response to functional and security requirements, distinct circulation zones for the public, judicial staff, and detainees were provided by careful sequencing of layered public areas, courtrooms, and judges’ chambers.

This building reinterprets the courthouse type as a new kind of civic institution, receptive to public events as well as to the formalities of the judicial process. The rational, grid plan allows for a certain amount of modification and provides for internal expansion of court facilities over a 30-year period. The terraced forecourt, articulated by a modulated surface and rectilinear plantings of trees, provides an appropriate setting for a building of such civic stature.
NEUGEBAUER HOUSE
Naples, Florida
1995-1998

Situated in a residential community on a one and a half acre, waterfront site, this house features vistas to the southwest across Dauenhoo Bay. One enters the wedge-shaped site, which fans out to the water, from a winding avenue lined with royal palm trees. The footprint of the house, perpendicular to the path of approach, divides the site into public and private realms.

The house’s linear organization consists of four parallel layers which are organized from front to back. A raised, main entry penetrates a wall of limestone which protects the front layer: a skylit corridor which runs the entire length of the house. A twelve-foot-wide bar/module strictly orders the dimensions of all open, communal and closed, cellular spaces. The primary spaces, including bedrooms and living spaces, are arranged in linear formation, providing each room an impressive view over the lap pool to the Bay beyond.

The butterfly roof, an asymmetrical double-cantilever off the main structural columns, satisfies the community’s roof pitch design guidelines while reinforcing the house’s orientation toward the water. This roof form, which consists of two layers, visually floats above the primary spaces of the house, giving the impression of an outdoor pavilion from the water.
BEACH HOUSE
Southern California
1999-2001

Situated on a built-up section of the Pacific Coast Highway, this house fronts the ocean to the south, a garden court to the west, and the highway to the north. The courtyard provides a visual and spatial link between the entry, the highway, and the ocean and creates an exterior living space.

The architectural promenade through the house begins at a glazed translucent entry and moves into the courtyard between the main body of the house and the guest suite. The two-story entrance hall provides a framed view through the living room to the ocean beyond. In turn, it is intersected at the second level by the glazed bridge and walkway.

The private ground-floor volumes are situated to the east of the entrance hall while the main living room opens into the courtyard. This double-height volume connects the internal space with the deck and the ocean through a full-height glass wall with sliding doors. Sunscreens and louvers built into the facade provide transitional space between the house and terrace and passively shade the glazed surfaces from the sunlight.

The beams at the roof level, located above the fenestration, express the structural rhythm and layering of the components. This cadence is echoed in the pattern of the painted aluminum wall panels and modular windows. Elsewhere, the external plaster walls are juxtaposed with the transparent glazed facades, creating a mosaic of layered materials. This use of layered wall elements, intersected by transparent surfaces, dissolves the separation between inside and outside throughout the house.
SAINT-DENIS OFFICE DEVELOPMENT
Place des Droits de l’Homme, Saint-Denis
2003 – 2009

This pair of new office buildings is located in Saint-Denis to the north of Paris. The development’s site runs along one side of the Place des Droits de l’Homme, a public plaza which connects the railway station with the main avenue leading to the Stade de France. The project totals 380,000 square feet, which is comprised mainly of office space but also includes workshops, a restaurant, cafeteria, and retail spaces. The two main buildings consist of seven floors above ground with two below-ground basement parking levels. A six-story atrium joins the two buildings and provides an elegant covered entrance facing the plaza.

The form of the project responds to the immediate context, site boundaries, zoning, and program requirements. The massing of both buildings is articulated at the ground and seventh-floor levels with setbacks to the facades. At street level this provides an arcade to welcome the public, particularly from the plaza side.

The relationship of the buildings to the Place des Droits des l’Homme dictated their orientation. As viewed from the plaza, each building maintains its own identity while sharing a common architectural language. In this way the buildings appear as twins, joined by a transparent atrium, sharing similarities without being identical.
OCT HAPPY HARBOUR CLUBHOUSE
Shenzhen, China
2008-2011

Sited on a prominent island in the center of the OCT Happy Harbour Lake, the 6,300m² OCT Clubhouse facility provides special guests and members with a luxury restaurant, private dining suites, a multi-purpose area, as well as recreational facilities, fitness center and a small exhibit gallery.

The building design is unique in form and massing while retaining a timeliness of architectural identity. The firm’s signature guiding principles of white metal panel and mastery of natural light highlight the building. The overlay of solid planes and clear voids create depth through a play of shades and shadow from skylights and vertical screens. The geometry of the OCT Clubhouse follows a precise focal point from which “layers” of distinct spaces radiate and terminate in a sweeping curve that is seen from the Urban Cultural and Entertainment District across the water.

Thames of circulation and a heightened spatial experience mark the approach to the building across a striking 18-meter bridge mast which serves as a beacon, welcoming guests from the harbour. The promenade to the OCT Clubhouse is a path flanked by an alley of trees, leading to a generous arrival court with a central fountain.

At the south end of the island, linked to the Clubhouse by an outdoor pathway through a lush garden, is a pristine structure that houses the Indoor Pool and Fitness Center. The simple geometry of the Fitness Center building contrasts with the adjacent Clubhouse in scale and form, finding a balance with the introverted outline of the Clubhouse and energizing the dialogue between the two structures. The spa, containing treatment rooms and a tranquil lounge within an understated layout, is accompanied by a lap pool covered by a skylight roof. From within the indoor swimming pool area surrounded by glass enclosures on three sides are views to the water surrounding the island.

The outdoor spaces are conceived as a series of indigenous flower gardens, orchards, a pond, and a reflecting pool that cascades down from the main entrance lobby and flows to the perimeter.